

ON *Exclusive in The Daily Carmelite*  
PAPER by... FREDERICK  
WINGS, O'BRIEN

PINCHOT, governor of Pennsylvania, great reformer, dry, millionaire, candidate for President, writes Hoover to call congress in an extra early session, to appropriate funds for a dole. Hoover will order a dole, or be dealt out, dolefully.

§ §

WALL street wants the war debts remitted, so as to have more money in the market; new loans to Europe to profit by.

§ §

IN California, water is lower in streams, reservoirs, lakes, than ever known. Forest destruction brings water scarcity, and floods. Man's tenure of earth is uncertain. I've seen vast expanses in China, once forests; now, deep, blowing dust in drouths; vast floods in rains, uninhabited, mournful. The woods ended by the people, the rains rush to the rivers, unrestrained; desert ensues.

§ §

*America's Sweetheart* has done herself poorly in *Kiki*, a squawkie. *Kiki* was one of those plays Belasco was made for. I saw its premier about ten years ago. A cheap bit of Belasco hokum. Mary Pickford takes her biburcations down in the fillum, literally,—she wears masculine clothes,—without artistic excuse. She strips 'em down to a fluffy shirttail; a man's undies. The show is a little doity, banal.

§ §

SPAIN's revolution is, just commencing. The church will not believe it, but it will be thrust out, as in Russia. Spain will veer far towards the left; perhaps, adopt a form of communism, before the swing to the right, as in Italy.

§ §

THE *Hairy Ainus* of northern Japan have not much hair. Only by contrast with the glabrous Japanese are the Ainus hirsute. In a New York Turkish bath, you will see many men whose bodies would make an Ainu seem glassy. The word *Ainu* means man. The people are originally, probably, Caucasians; are dirty, gentle, ignorant, worship the bear, and are dying out under Japanese civilization. Lindy and Ann saw them, I did, too, a long time ago.

# THE DAILY CARMELITE

VOL. IV CARMEL-BY-THE-SEA: SATURDAY, AUGUST 22, 1931 OFFICIAL 3c  
NO. 267 PAPER

## "Love-Liars" at the Forest Theater Delights First-Night Audience

Favored with a mild night and a moon that seemed to be following director's instruction, the Forest Theater has rarely shown to better advantage than last night for the opening of "Love-Liars," by Herbert Heron and Constance Skinner. The production, which continues tonight and tomorrow night, is here reviewed in miniature:

Edward E. Girzi (Lord Ronald MacDonald). To Mr. Girzi a sprig of heather emblematic of acting honors of the evening. Good voice, splendid bearing, and the ability to make Scotch dialect palatable—an achievement of the highest order.

Constance Heron (Lesley Gray). Sympathetic portrayal of beset maiden. Structural weakness in play calls for dialectic changes without sufficient bearing on story, detracting from continuity of otherwise excellent performance.

Howard Brooks (King George II). A new Brooks, unrelated to his General Northrup or Mr. Cady. Finely modulated characterization of transplanted Hanoverian royalty; particularly to be complimented on restraint of accent. Part taken on short notice; carried off to the manner born.

Nils Douglas (Duncan Gray). Excellent portrayal of adolescence slightly marred by lack of timing and punctuation in his speeches.

Ruth Marion Poor (Tam Cope). Dialect part with professional finish. A bushel of rrrr's strewn over the heather.

Robert Sutro (Sir Richard Bryce). A not too slinking villain, making the most of limited possibilities of the part.

Virginia Rockwell (Ann Percy). A picture that would stand longer exhibition.

John Sheridan (Jock). Frank Sheridan's son in a minor bit showing an inheritance of talent.

Charles McGrath (Captain Sir James Kenyon). Than whom there is no better upholder of the British military tradition—in Carmel.

Jerry Felton, Morris Wild and Richard Criley (Yokels). Atmospheric roles well filled.

Walter Long, Kurt Hansch, and Jack Otton (Gentlemen). Scenery, well manicured.

Merrymakers and others. Colorful additions to a colorful picture.

—CONTINUED ON LAST PAGE

## Free Operalogue Today

As a beginning for a subsidized group of programs without admission, programs that have real educational value, a group of generous sponsors on the Peninsula have engaged Gaetano Merola to present an operalogue of "Die Meistersinger," at three o'clock this afternoon at the Studio Theatre of the Golden Bough.

Mr. Merola is the general conductor of the San Francisco Opera, and is actively engaged in developing a taste for operatic music among thousands of adults and children on the Pacific coast.

## End of Child Search

As reported in a Daily Carmelite bulletin posted yesterday, Norman Lyons, nine-year old Pasadena child who disappeared in Carmel Wednesday, is safe at the home of his parents, no worse for the experience of hitch-hiking south.

## ROYAL PURPLE

—in honor of Howard Brooks' King George the Second (and also because purple ink happened to be on the press).



## WALDVOGEL STUDIO MOVED TO ASILOMAR BLVD. A S I L O M A R AT HOME TO VISITORS NINE TO FIVE

### THE CARMEL ART ASSOCIATION ANNOUNCES

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**CURTIS**

## Personalia

Edward Girzi, now playing in "Love-Liars," has been selected by Edward Kuster for the role of Prince Ivon Ivanovitch, an important member of the cast in "See Naples and Die." Mrs. D. F. Girzi is visiting in Carmel while her son is playing.

S. F. B. Morse, Gouverneur Morris, Francis McComas, Professor Everett W. Smith, head of the journalism department at Stanford University; and Dr. Wm. J. Mellinger, of Santa Barbara, comprise the board of judges in the "Mission Trails" insignia contest, details of which have been published in The Daily Carmelite.

Mr. and Mrs. Allen Griffin, of Monterey, are back from a tour of Europe, which included a visit to Russia. Mr. and Mrs. Griffin stopped over on the Kona coast of Hawaii several weeks ago. Their two young daughters, who have been visiting relatives in the East, are also here to join their parents.

Mrs. Carol Eberts Veazie has returned from a visit to San Francisco.

Mrs. John Davidson, from Los Angeles, is the house guest of Mrs. George D. Morrison, on Monte Verde street.

Mr. and Mrs. A. T. Skerry Jr., of Carmel Highlands have as their house guests Dr. and Mrs. B. D. Stofer, and their three daughters, from Kansas City.

### MILITARY NOTES

The R. O. T. C. camp now stationed near the Del Monte polo grounds will be torn down next week. Monterey Presidio will be the scene of next year's training for the infantry division, as well as the artillery and cavalry groups. Del Monte Properties Company is planning a second polo field and golf course for the ground on which the present infantry headquarters occupies.

\* \* \*

The cavalry division of Monterey Presidio returned yesterday morning after a two week trek into the north and south forks of the Big Sur canyon. During the trip, three horses were lost over cliffs, one of them being a pack horse. Lieut.-Colonel R. M. Ward, in charge of the field problems worked out on the march state that never before has the two weeks' encampment been so satisfactory and valuable in the training accomplished by the officers.

## INTERVIEWING INTERESTING VISITORS TO CARMEL

by GLORIA STUART

Having finished two plays that will be produced on Broadway this season, Mr. Ansch Klein, playwright from Pennsylvania, is staying in Carmel while he completes a third. Entranced with this region, he is almost convinced that here is the place to build permanently. With a desire to know more about the section, Mr. Klein, is staying here for a month or more. An Easterner, he believes that it is the opening of a new land, such as the Big Sur country, that brings artists and writers a strength and philosophy that is not vitiated by the decadence now prevalent in the older sections of the country. It is with this idea in mind that he is writing a new play concerning California between 1870 and 1880. The plot contains vivid episodes and characters that are now almost legendary in California history. The boast of Henry Miller, German immigrant in this state years ago, that he could ride fifteen hundred miles from Mexico to Oregon, and still be on his property, is contained in the play.

The first play that will be presented on Broadway this winter concerns Paul Bunyon, and his trials and journeys through early America. It was while Mr. Klein was in the redwood country of Oregon that the story of Bunyon crystallized from the tremendous interest Klein has always had in the man as a dramatic figure. The small, undissolved communities in Pennsylvania that find their work in the anthracite coal mines form the theme of the second play, to be produced in the spring of 1932, on Broadway. Mr. Klein explains that the hard-coal workers are skilled, the soft-coal mines being unskilled laborers. It is in these communities that we find Slavs, Serbs, Swedes, Poles, and Welsh blood that is as yet not assimilated. The Welsh are the aristocrats of coal miners, as they have mined in their native county for hundreds of years. The knowledge and mental attitude of the Welsh toward coal as a thing is far more developed than in any other nationality. The play is grim and realistic in its actual writing, and tells the story of a man, sixty years of age, that attempts to dominate the whole coal region. But he has built his life on the wrong philosophy, and becomes emotionally bankrupt at the end of the play.

Two years ago Mr. Klein flew out to California to write a starring vehicle for Constance Bennett, which was released under the name of "Rich People." During the twenty-four hour flight from the East, the plane made two forced



landings, one in Amarillo where it hit a combined snow and sand storm, the first that Texas has ever had, and one on the eastern border of California, caused by a continuation of the same storm. From Pittsburgh to St. Louis, the plane ran into four pelting rain storms that seemed, as Mr. Klein put it, "like a tangible water sheet." He says that the most glorious thing he saw on that trip was the sight of San Bernardino Valley after the plane passed the Sierra Madre mountains. And then, Los Angeles, twenty-five miles long, and fourteen miles across, whose lights looked like a field of yellow buttercups with red centers,—the Neon lights.

\* \* \*

After finishing the Bennett picture, Mr. Klein wrote five others, two of the most successful being, Reginald Denny in "O, What a Man," and a picture for Carole Lombard. He believes that the talking picture industry, to make an analogy, is like a man married to a beautiful and emotional woman that he doesn't know what to do with. It is a new medium of artistic expression, but, coming as it did into a billion dollar commercial industry, its art form is lacking and undeveloped. The talkies call for a new kind of technique and a unit organization that handles its own peculiar function always in the making

of a picture. Right now the industry is a little frightened with its new plaything.

#### RECOGNITION FOR SCHNIER

Mr. Jacques Schnier, sculptor, who is now exhibiting at the Candide Gallery on Sixth and Junipero, has won several awards and prizes in Northern shows since 1928. The first sculpture award was given by the San Francisco Art Association for his figure in teak, The Stream. This piece is now on view in the Candide Gallery. In the exhibition of Northwestern Artists at the Seattle Art Institute in 1928, his pieces, "The Mountain" and "The River" were given the first sculpture prize.

Mills College purchased for its gallery in 1928 "Lady Acrobat," a figure in marble. Mr. Jesse W. Lillienthal Jr., purchased a relief last year called, "Two Dancers." These are only a few of his pieces that are now in public and private collections.

Among the more prominent galleries that have included his work are The Gallerie Beaux Arts in San Francisco, the Braxton Gallery in Hollywood, the East West Gallery of San Francisco, the Los Angeles Museum, the Legion of Honor Palace in San Francisco, the Art Institute in Chicago, and the Ferargil Galleries of New York.

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**O'BRIEN**

from page one

**TIA JUANA**, eighteen miles south of San Diego, a Mexican hellhole, with poor food, bad liquor, crooked gambling, vile prostitution, prospers, mainly, at the expense of the people of Southern California. The Mexican government gets a share of all intake, the Mexican police keep excellent order, the Mexican owners of real estate get high rents; the riffraff of the South pay. San Diego, one of the most sordid of American cities, in a beautiful setting, with a remarkable climate, lives in these hard times on the casuals who pass through it, to and from Tia Juana, and its gawdy neighbor, Agua Caliente. The border barrier is sealed for motor cars and people at six o'clock each evening. But, typical of the hypocrisy and subterfuge of our moral laws, a hole is left in the fence in a dark spot, through which sixty thousand Americans crawl from Mexico to the United States, every year. On one's hunkers, blindly, one creeps through the parted barbed-wire strands. The officials know all about it, of course, and like the taxi drivers waiting to drive passengers to San Diego, profit by it. This wretched device is on a par with our probishn enforcement, which is dishonest, cruel and undemocratic.

§ §

THE president of Columbia university says: "The world needs no conference of military and naval experts, bent on balancing one equipment and one resource against another, but rather a conference of farsighted and constructive statesmen and men of affairs, who firmly intend to see that this broken world is rebuilt, and that quickly, before it is overcome by a new and perhaps fatal disaster." America, like Europe, is cursed with diplomats, career men, like Hugh Gibson, of California,

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servants of money and pretense, balance-of-power-adjusters, refusing to see a new and revolutionary world, to reject old, hackneyed intrigue.

**"LOVE-LIARS"**

from page one

Sets—A first-rate job of designing by Marian Grant Smith. Particularly good blending with natural setting. The story—Lavender-scented romance; nothing to worry about the following day; merely entertainment, which is what some people seek in the theater.

Direction—Blanche Tolmie surmounting many end-of-the-season difficulties to a successful conclusion.

The Audience—Numerically weak (possibly half a house) but unusually responsive.

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